Thursday
January 31, 1980
Montreal
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3 cents

The McGill Daily

Canada's Only Students' Daily

Jean Chretien feels Joe Clark has failed as prime minister He told McGill students yesterday: "Joe Clark has done his best — that's his problem."

Chretien: Libs have credibility

by Rosemary Oliver

The Liberal Party is ready to give Canada a credible government again, federal minister Jean Chretien told a McGill audience Wednesday afternoon.

"We need people with credibility to run this nation," he said.

"The Liberals lost the last election but not their credibility. We tried to be honest and we want to serve Canada again."

Chretien, critic for federal-provincial relations, had been invited to speak on "federalism in the 1980s," but was persuaded by the more than 300 students in the audience to speak on the federal election campaign as well.

The two issues are, he said, closely linked to the future of Canada. In order to achieve the best Canada in the 1980s and 1990s "we need good leadership — not the kind of leadership of the last seven months."

The former minister of finance spent time explaining what he sees as the problems with current minister of finance John Crosbie's budget, which was defeated last December.

Chretien said the budget's proposed mortgage tax deductability, which would encourage the middle and upper classes to buy new houses, would have to paid for by revenue from an 18c tax on oil. He said fishermen and farmers could not afford to pay for an increase which encouraged wealthier people to buy houses.

Said Chretien: "We need in Ottawa a government that can redistribute the wealth in this land, so that there are not two Canadas in Canada: one for the poor and one for the rich."

Chretien sees a need for all parts of Canada to work together for federalism in Canada. He said Quebec nationalists dwell too much on the historical past and do not look sufficiently to the future.

"Me, too, I wish I'd been there to wake Montcalm," he said. "You cannot rewrite history. It's there. You have to look to the future."

Chretien said the Liberals had recognized the need for changes in the current constitution and would work towards establishing a renewed federal system which would guarantee the rights of all individuals.

Sir George, Loyola newspapers merge

MONTREAL (CUP)—In an effort to further unify Concordia students, the university's two student newspapers have decided to merge.

The staffs of The Georgian and Loyola News voted January 25 to amalgamate. The new newspaper would begin publication in the 1980-81 school year.

Most of the staff members of the two papers agree that the decision was necessary, in light of the creation of Concordia in 1974. Sir George Williams University and Loyola College joined forces that year.

"It doesn't make sense to have two newspapers," said John MacKinnon, Editor-in-chief of The Georgian. "There is one university and one student association and two newspapers perpetuate a situation that no longer exists."

Concordia's four undergraduate student associations merged last spring. Doug Leslie, staff member of Loyola News, said that although "it wasn't a very happy marriage between Sir George and Loyola," there is now one university and one newspaper would better serve the Concordia community.

"We could have gone on as two papers but we figured it would benefit the people who read it," he said.

"It's going to be a Concordia paper," said Karen McCarthy, Editor-in-chief of Loyola News.

Not all newspaper staffers are so enthusiastic. Jon Greenbaum, staff member of Loyola News, says one newspaper may make sense financially but he is against the merger for reasons of tradition.

"Loyola News is a special part of the atmosphere at Loyola," he said. "It doesn't necessarily follow suit that if the student associations merge the papers must merge."

The as yet unnamed newspaper is estimated to save between $10,000 - $19,000. It is tentatively scheduled to publish on Tuesdays and Fridays. The Georgian publishes twice a week while Loyola News appears each Thursday.

Some Loyola News staffers had originally been concerned that merging the newspaper might result in that publication being "swallowed up" by The Georgian. Both papers now agree that maintaining offices on both campuses will ensure participation from all Concordia students.

"We were wary of getting a fair shake," said Leslie, "but we made a pretty good compromise."

McCarthy is convinced the arrangement can work if people pool their resources and work together.

Economics students petition for smaller classes, more money

by Rick Boychuk

Economics students are circulating a petition which protests staffing cutbacks in the Economics Department.

The students responsible for the petition, members of the Economics Students' Association, say the student/professor ratio in the department has gone from 73 to one in the 1974-75 school year to 101 to one this year.

The cutbacks are particularly unfair, say students, in light of the fact that enrolment in economics courses has increased by 33 per cent during these six years.

Spokesperson for the ESA Connie Smith says the number of TAs has remained constant.

The students are arguing that the cutbacks have forced the department "to severely restrict its course offerings... and class sizes have risen... to unacceptable levels."

The petition, which will be presented to Arts dean Robert Vogel, began circulating Monday. The students are hoping to present Vogel with "at least 1,000 signatures" and will ask the dean to "significantly increase" the department's budget.

Publication of teaching evaluations left up to individual departments

by Keith Boag

Senate has chosen not to decide whether student evaluations of teaching performance should be made public.

At a meeting held Wednesday, Senate voted to shift the responsibility for that decision to the individual departments of each faculty.

Student senators did not immediately protest this decision on the understanding that teaching evaluations include a broad range of inputs that go beyond student reaction. Instead they intended to introduce a sub-amendment that would isolate student evaluations and make their publication mandatory.

Chairperson Principal Johnston, however, ruled that student senator Brad Armstrong could not introduce this sub-amendment because it contradicted the spirit of a recommendation already passed by Senate.

The long series of complicated procedural maneuvers that followed resulted in Armstrong moving that Senate reconsider its decision to allow departments to make decisions regarding the confidentiality of evaluation results.

The motion to reconsider will not be entertained until the next meeting of Senate on February 13. This development is the latest of a series of obstacles that have prevented Armstrong from presenting Senate with his argument for the publication of student evaluation results.

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continued on page 12

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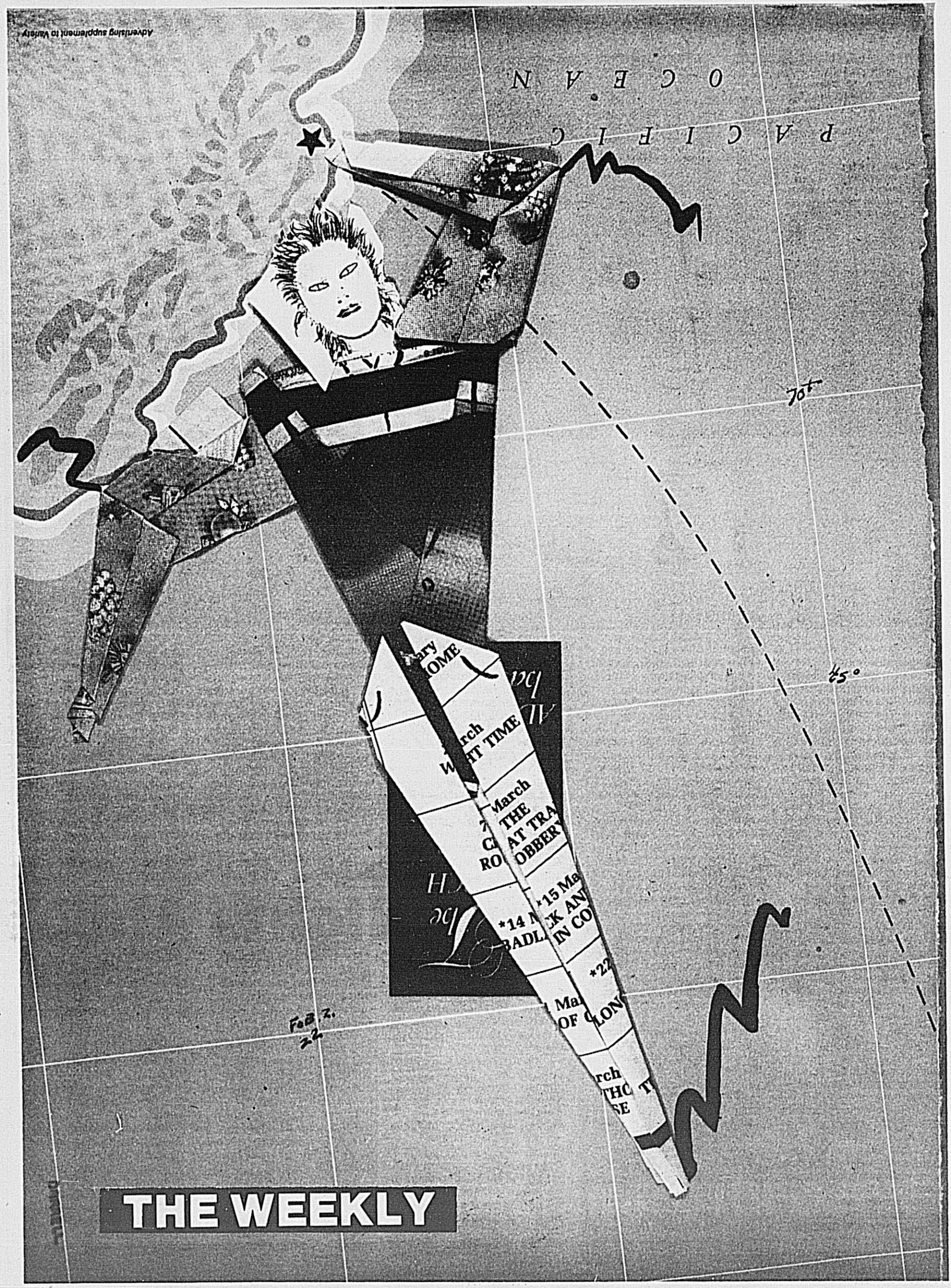
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McGill Students Washed Up

by Doris Frymer

It's one o'clock in the afternoon at Florida State University. But you wouldn't know it. Classrooms are empty. Cafeterias are hushed. The only sound is a droning television set in the main auditorium. Will Kelly Cole be found guilty of murdering Eddie Duran, or wil Linc Tveler, the man she loves, find the real killer before it's too late? For the answers to these questions and many more... tune in tomorrow. The students at Florida State will be doing just that, and so will millions more across the country. This is the phenomenon of the daytime drama — or as they're more commonly known, soap operas.

It all started over 25 years ago when **Search For Tomorrow** hit the radio air waves. At that time, only soap companies would sponsor the shows, hence the name. Since then, thirteen additional soap operas have made a home for themselves — in other people's homes. Daytime dramas have become a multi-million dollar business, spawning dozens of gossip magazines, newsletters, and fan clubs. Even the Montreal **Gazette** understands the soap opera phenomenon, having recently started a weekly column which gives a synopsis of all the shows, for those who have "missed an episode."

Why are the soaps so popular? Linda Yasskin, a third year McGill English major explains why: "It's a break from the outside world. I don't take them seriously. They're fun, but very addictive."

And the addiction shows no signs of letting up. **Another World**, one of the best-loved soaps, was expanded to ninety minutes last summer. The CTV network, which carries the program, does so with good reason: B.B.M. ratings indicate a viewership of 1,502,000. A 30-second spot on the show costs $1,650.00 Soap operas are serious business.

Gino Apponi, a second year Communications major, however, sees the soaps as pure entertainment: "I get a good laugh out of them. Watching children grow up in a few months and then enter medical school... and the way actors are substituted overnight. I only watch **Another World** and I am not addicted, I am not addicted, I am not addicted..."

There's no doubt that the soaps have grown up considerably since those early days of radio. And vocabularies have matured too. Where once sex and pregnancy were taboo, the soaps are now exploring subjects like rape, impotence, vasectomies and abortions. When characters are not in bed, they are plotting how to get there.

One of the most blatant of the bed-hopping soaps is **The Young and the Restless.** What the title doesn't tell you, the character's actions do. But obviously somebody out there is watching. In February, **The Young and the Restless** expands to one hour.

Nighttime television has also been swept aboard the soap suds. One of the hottest shows during prime time right now is **Dallas. Dallas** has all the elements of the successful soap — steamy sex and rough violence. But above all, **Dallas** has the main ingredient: juicy characters. It's the characters more than anything else which keeps the viewer glued to that set.

Second year Arts History student Anna Falasconi started watching after her mother began filling her in: "I got so interested after she started telling me, I started watching myself. I got to like the characters and I got involved. I guess I just got hooked."

The soaps are hooking more and more people. Few are ashamed to admit it. It could be because the soaps have gained a certain respectability with endorsements from stars like Carol Burnett (an **All My Children** fanatic), and Sammy Davis Jr. (who schedules his work around **Love of Life**). Two years ago **Time** magazine did a cover story on daytime dramas, and the appearance of shows like **Soap** and **Mary Hartman, Mary Hartman** have added credibility to the soaps.

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Chili Nights Ahead

by Susan Payne

What do you do when you have a yen for chili? Bring out the chopsticks and have a party, of course!

Actually, eating the three C's with chopsticks is not such a strange idea. At least it makes for a unique (very) dining experience — that is, if you're one of the lucky ones that manage to manoeuvre zee food into zee mouth. No great problem though — if there's enough vino around; no one will even notice the disgusting mess you make on the table cloth, the carpet, your shirt, your face, your lap... In fact, no one could care less when you finally decide to chuck your sticks and resort to finger-feeding. They'll probably (no, definitely) be doing the same. Just remember to provide plenty of napkins. And vino, vino, vino.

Still, no matter which way you serve them, chili beans will always be welcomed on chilly days. Most appealing about chili is that it not only keeps well, but it even improves with age. Store it in the fridge for 24 hours (or freeze it for longer periods of time), and just reheat it for a quick, hot meal.

A simple, dependable recipe then, that's splendid with fresh garlic bread, a tossed green salad, and lots of strong, finely chopped onions to sprinkle on the top.

Ingredients:
1 lb. ground beef
1 large onion, chopped
1 can whole tomatoes
2-3 cans red kidney beans, DRAINED
chili powder
salt, pepper
1 tablespoon vinegar

Directions:
1. In frying pan, brown beef and onion. Add salt and pepper.
2. Add can of tomatoes and vinegar, using vinegar to rinse out soup tin.
3. Add chili powder and simmer for about 15 mins.
4. Add DRAINED kidney beans and simmer for about ½-1 hour.

"Tusk" Tops '70s

by H.D. Kader

Although 1979 may not have been the bumper year 1978 was for the music industry, several artists released recordings of significance, capping off a decade of skyrocketing sales, costs and expansion.

A truly new musical phenomenon attracted the world's attention in the seventies-Reggae. Bob Marley and the Wailers have been consistently referred to as the leaders of the next wave. As Elvis robbed many of the Black rock'n roll artists of his time with his white adaptation of their race music, so the punks took the glory for the return to basic rock'n roll of the new wave. Marley and company were trailblazers in the musical approach to protest in the seventies. Political ends simply were no means by which to make a buck in the counter-counter culture seventies, and many musicians abandoned the protest song.

Marley brought back into vogue the use of music to convey convictions. **Survival**, his most recent album, deals almost exclusively with the conditions of the world as seen through the eyes of starving children, the people of Zimbabwe, and other oppressed groups. His previous release, **Kaya**, emphasized love, tearful parting and marijuana. Many criticized this lax attitude and still others saw the decline of Marley as the leader of the Reggae movement. During the year and a half since Kaya's release, an asassination attempt was made on Marley, he had to cancel a concert tour of North America due to a toe infection and his one time associate, Peter Tosh, was rapidly rising in popularity throughout the world. Would Marley survive so much trouble?

With the release of **Survival** and the concert tour which followed, Marley once again proved his genius and dexterity. The album seems to measure the pulse of world events: "Now they are sitting on a time bomb, now I know the time has come, what goes up is coming on down."

Closely identified with Bob Marley stylistically, Garland Jeffries has done a bit of surviving himself. His debut album, **Ghostwriter** was a phenomenal success, yet the follow-up release, **One-eyed Jacks** failed miserably. In 1979, the International Year of the Child; Jeffries dedicated his third album to the American Boy & Girl. His portrayal of their existence was not all sugar cookies and cotton candy; cold steel reality permeated the poignant verse. Two songs in particular deal with the plight of the orphans and city kids: "City Kids" and "American Boy & Girl". Recounting a true confession, Jeffries makes no judgement, only acts as communicator, "For a thrill I killed a cab driver, Better tell ya' what I did, For a laugh I raped an old survivor."

Garland Jeffries was raised as a city kid and has the feel of the street in his music. Being of mixed ancestry, his music reverberates with Reggae rock and Spanish influences. In the closing year of another decade, he has shown that he too is a survivor in a field where survivors are few and far between.

The Kinks, an English band formed in 1964, met with success for the following three years. Their survival into the seventies was questioned when they continually met with no commercial success. With a record company change in 1977, the Kinks rose phoenix-like and captured the spotlight as they hadn't done in close to ten years. **Sleepwalker** released in early 1977 was the beginning of the new Kinks. Following this lp was **Misfits** and this year, **Low Budget. Misfits** summed up the alienation of the youth in a world which is dominated adults and where the youth is alone with his music and alone with his dreams. As economic conditions worsened throughout the world, the Kinks based their release on the gas shortages throughout the US, "A Gallon Of Gas", on the growing lack of concern for fellow man in a rat race world, "Little Bit Of Emotion" and on the delusionary thinking of the youth of today" (Wish I Could Fly Like) Superman".

Ray Davies is the brain behind the band as he was at its start. His cerebral, caustic wit flavours the lyrics with insight and intelligence. Aside from the high quality of the lyrics the vocal delivery and the musicianship is of a calibre not often seen amid the New Wave onslaught. The Kinks combine the energy and protest of New Wave with excellence and talent.

Survivors of another era and place are Roy Clark and Gatemouth Brown. Roy Clark, the country and western guitarist who has been quite successful in Middle America for some time now has never come across on the youth market. Gatemouth Brown is a living record of the first sparks of Rock'n'roll as it was known back in the early pre-Elvis fifties.

This is a seemingly unlikely combination for a duet. Nonetheless, the two guitarists have combined their differing backgrounds and talents to produce one of the finest musical recordings of the year, **Makin' Music.** Aside from classics of a lost era like "Caledonia", "Four O'clock In The Morning" and "Busted," the two musicians contribute their own creations which blend in splendidly with the songs of yesteryear. The more contemporary cuts deal with the difficulties of the late seventies, echoing much of what Jeffries and Davies wailed on about in their albums. The session men involved in the recording of **Makin'Music** include Steve Ripley, Jim Keltner, the Memphis Horns and the Mundane Willis Singers. The amount of energy that comes out of the hi-fi after placing the stylus down on the vinyl is almost enough to be harnessed as a new source of fuel for our ailing economies. (Wait 'til Jane Fonda gets a hold of this disc, Ed.)

What costs fifteen million dollars and three years to make? **Tusk.** Fleetwood Mac, now more than twelve years old, has enjoyed astronomical sales and publicity in the past five years to emerge at the end of the decade at the supergroup of the seventies. They are the Great Survivors. After **Rumours,** many thought that the band would disband or never reach quite the

continued on page 11

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The Weekly Offers Some New Awards

by Stephen Lazer

The national pastime in the United States at this time of year (the lean period between baseball and football seasons) is giving awards to motion pictures. Every newspaper and TV station in the nation runs 'best ten' lists. The New York Film Critics, the Los Angeles Film Critics and the New Golden Globe Awards all give recognition to those films that were, in the opinion of the voters, the best within a certain category in a given-year. All this culminates in the Academy Awards where cinema, fully assembled in all its opulence, takes to television.

Since nobody has ever asked for my help in the formulating of these selections, I've decided to give out a few awards of my own. But to give out commendations in the same categories as everybody else would be redundant. So my citations will come in areas too long ignored by the prize givers.

THE HENRY FONDA: This award is given to an actor or actress who, despite obvious talent, performs in the greatest number of awful films in a given year. Mr. Fonda (**The Grapes of Wrath, Mr. Roberts, The Oxbow Incident, Advice and Consent**) has played in so many truly great pictures, in which he created beautiful characters, that this award should not be taken as a criticism of his career. It is more in recognition of his films of recent years, which have included **Midway, Rollercoaster, The Swarm, Tentacles** and **Meteor.**

This year's winner is Maximillian Schell (**Judgement at Nuremburg, End of the Game, The Man in the Glass Booth**) who appeared in **Players,** and **The Black Hole.**

Schell's work is solid, and, as such, hopelessly out of place. A close runner-up was the gifted comedian Dom Deluise, who worked in both **Sextet** and **Hot Stuff.** Mr. Deluise lost because he doesn't act as well as Schell. Mr. Schell may be excused because he might have needed money for his German film, **Tales from the Vienna Woods.**

THE 1979 FILM MOST FULL OF INVENTIVE ENERGY: The winner is Fassbinder's **The Marriage of Maria Braun,** which is so good that even at its less comprehensible moments it remains exciting. It is also one of the 2 or 3 best movies of the year (I had to sneak it in).

THE CLEOPATRA: This is an award given to the most disappointing film of the year. The 1979 winner is **Star Trek. Apocalypse Now,** the heavy pre-season favorite in this category, while undeniably disappointing, could finish only a strong second. The reason for this is that while a good deal of it is worse than expected, much of it is a lot better.

LA GRANDE ILLUSION: Given to the performer whose looks are least suited to the role he or she is playing. This year: Jill Clayburgh in **La Luna,** who looks as much like a Diva as she does like Lon Chaney.

THE DOUBLE TAKE: Awarded to the performer who looks most like the part he or she has been assigned. This year the competition ended in a tie. The first winner is Baldwin Baas, who played the teutonic conductor with fascistic tendencies in Fellini's **Orchestra Rehearsal.** This is almost unfair because I've a feeling that Fellini casts, at least partially, by face. The co-victor is Klaus Kinski in Werner Herzog's **Woyzeck,** based on the 19th century play by Buchner. Those who know both the play and the actor will realize that Kinski is such a good Woyzeck that it seems surprising Buchner didn't create the character with him in mind.

THE EXORCIST: Given to the worst horror film of the year. Extra consideration is given for awful special effects. The winner this year is **It Lives Again** with **Prophecy** a close runner-up.

THE BEST USE OF NON-ACTORS: Given this year to Ermanno Olmi who, when making **The Tree of Wooden Clogs,** a film about peasants, had the rather novel idea of casting peasants. The results are intelligent, subtle, and moving.

THE MOST OFFENSIVE SCREENPLAY: Another tie (what a year); this time between **Players** and **Moment by Moment.**

THE MARTY: Awarded to a film that never should have been as good as it was. The namesake, a romance in which Ernest Borgnine played a Brooklyn butcher, was, believe it or not, fresh and moving. This year the easy winner is **Breaking Away,** Peter Yates' fine, thoughtful and very funny film about young people in middle America (which is not exactly the least treated topic). A strong second was Don Seigel and Clint Eastwood's **Escape from Alcatraz.**

THE MOST..... Apocalypse Now.

BEST PERFORMANCE IN AN IMPOSSIBLE ROLE: The clear winner is Robert Duvall, who somehow made his surfing enthusiast, napalm loving helicopter commander in **Apocalypse Now** a sincere and frightening figure.

BEST ACTING BY AN ENTIRE CAST: Kramer vs. Kramer in which everybody is good.

THE LEAD BOOMERANG: Given to the person having the worst luck in a comeback attempt. The winner is Mae West in **Sextet.** Ms. West tried to show that at age 80 she could still exude the same sexuality she did in the thirties. The resultant screen images are scary.

THE ENGLISH COOKING AWARD: Given to the film which in any given year shows the worst taste. The recipients of 1979s citation are Monty Python's Flying Circus. God bless them.

I notice I've given out close to equal numbers of negative and positive awards. The year could have been much better, but I guess it could have been worse.

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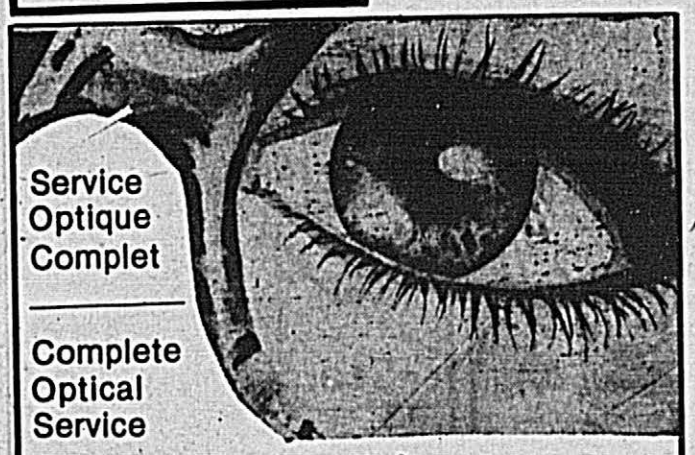

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Origami: The Inner Fold

by Susan McGibbon and Martha Nestor

One of the world's foremost origami artists lives here in Montreal. Yukio Ohno's work is currently on display at the Center For Visual Arts on Victoria Ave.

According to Ohno, origami is like a flower, for the beautiful forms made by folding paper are thrown out once they've faded. But the short lifetime of his pieces makes his work no less important. In fact, the ephemeral nature of origami creates a statement of its own.

In Japan, origami is considered "child's play, which irritates Ohno. It's taught there only in kindergarten and it's taken about as seriously as western fingerpainting. Ohno does not believe that children can fully appreciate or explore the potential of origami.

"The Japanese do not look around themselves and at their own culture to see that this folding of paper is bound in their culture, and is used in ritual and tradition," Ohno said.

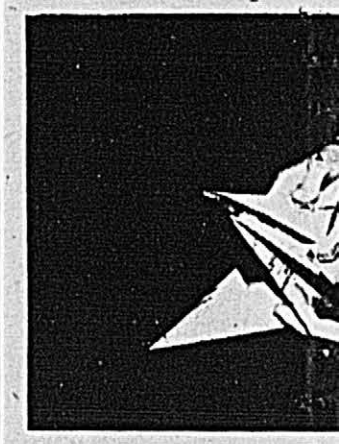
Yukio Ohno used to be a sculptor in Japan; he was considered a "master" of art at the university where he taught. Eventually, the pressures of trying to "teach art," a contradiction in itself, caused Ohno to suffer a nervous breakdown. He began origami as a therapy which grew into an artform for him. Yukio came to Canada, pursued his Master of Fine Arts degree at Concordia, worked at sundry odd jobs, and always practiced origami on the side. He taught Japanese and origami at the Center For Visual Arts.

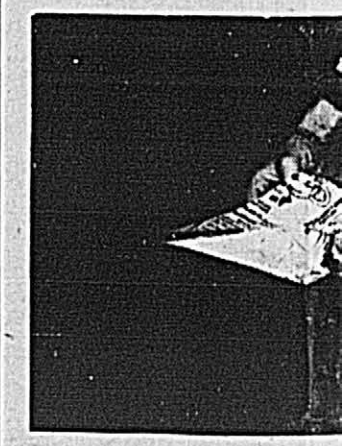
Ohno will return to Japan in the summer. He would ultimately like to impress upon the Japanese people that origami is more than paper folding.

"In Japan, art objects are pretty things—decorations, commodities—whereas in the West there is a more serious attitude towards artwork, and a more receptive audience for origami," Ohno said.

One reason for his return to Japan is to find the perfect origami paper. There is, he says, an old woman in the Japanese countryside outside Osaka who hand-presses rice paper without chemicals. She tests this paper against the weather for durability. Ohno is looking for the most indestructable paper so that his work might endure for as long as possible.

Ohno is enthusiastic about his work. "The feeling is inside, not outside, and is not comparable to drugs. When I work, I feel a bright, bright light which erases tediousness and frustration. It's all in the hands, which in origami should speak before the head."





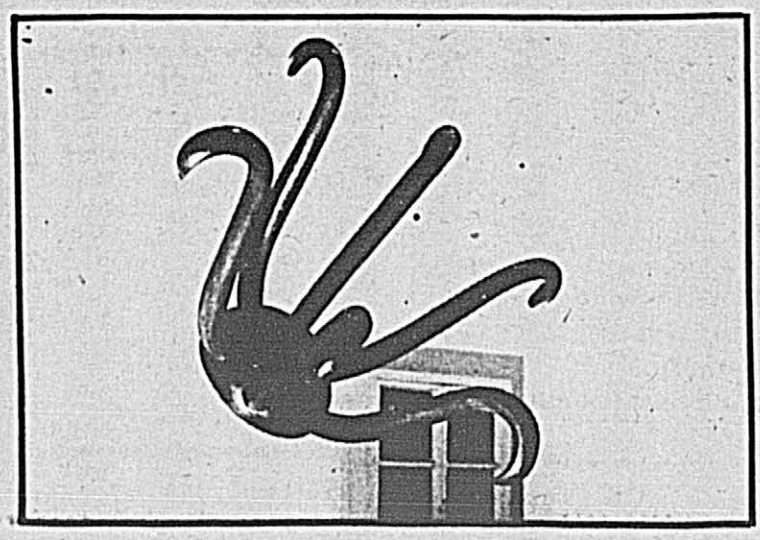
Duchamp's "Readymades"

by Gail Helmann

When Marcel Duchamp submitted "Fountain," one of the group of "Readymades" currently on exhibit at the Weissman Gallery of Sir George Williams University to a New York salon in 1917 his embarrassed colleagues hid it behind a screen. "Fountain" is actually a garden-variety urinal turned upside down and mounted flush to the ground.

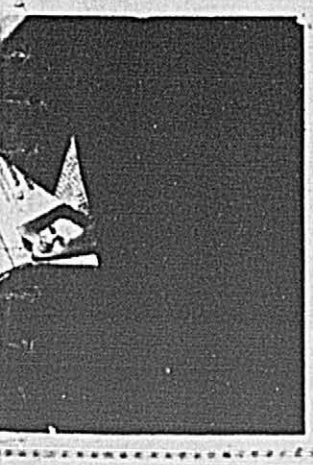
Duchamp coined the term "Readymade" to describe those things which "didn't correspond to any art term." He wrote, "the choice of these 'Readymades' was never dictated by an esthetic delectation, but was based on a reaction of visual indifference with, at the same time, a total absence of good or bad taste... in fact a complete anesthesia."

Duchamp then has met with some success in his selection of "Readymades," for if the bottle dryer, the snow shovel, the coat rack, or any of the mundane objects that comprise this collection were to be erected inn any place but a gallery of "art" they would provoke nary a response. Here, though, it is difficult to pass over a carefully illuminated, signed and dated urinal with a committed air of nonchalance. By removing these utilitarian devices from their customary locales and re-establishing them as focal points against the austere background of a gallery, Duchamp has forced the viewer to reassess his understanding of the pieces involved. The snow shovel, called "In Advance of the Broken Arm," becomes more than a means for the transferral of accumulated snow from a well travelled thoroughfare to a lesser travelled one. It takes on a certain importance by virtue of the fact that it is a series of planes, the aggregation of which happens to create a functional item. Likewise, a hat rack suspended from the ceiling merits re-analysis based on its form rather than its function.



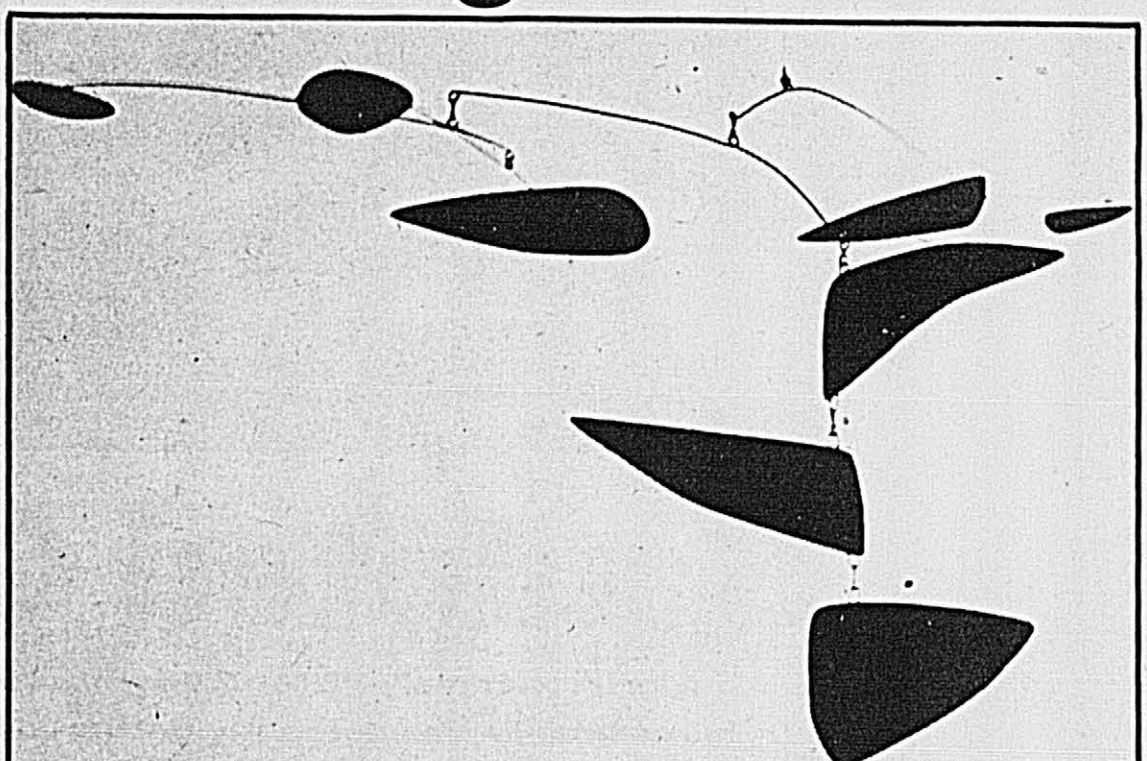
Duchamp, it seems, has compromised his original ideal. The "Readymades" are provocative only because their presence here serves to de-anesthetize the viewer who is therefore unable to appreciate the absolute neutrality of each object. Instead he must consider the appearance of the conventional in an institution ostensibly dedicated to stimulating public appreciation for the unconventional.

But it is only the presentation that fails. Duchamp's concept, that of affording the common, mass-produced, so-called "unesthetic" object a novel context from which to be scrutinized and reevaluated, has succeeded and endured. The "Readymades" influenced the Dada movement in its formative years and went on to influence the Pop Art movement several generations later. Considered individually they are banal; considered as a group, they are at best uninspiring; considered, however, as an attitude towards the banal and uninspiring, the "Readymades" are worthwhile.



The Museum of Fine Arts:

Pearls Among Swine



by Bart Boehlert

The Montreal Museum of Fine Arts is like a towering cumulus cloud — massive in appearance but flimsy in content. It features eighteen departments ranging from Greek to Twentieth Century Art and includes separate galleries of Precolumbian, African and Islamic art. Though this sounds impressive, the museum is disappointing because many of the collections are insubstantial in size and often housed in small rooms.

However, this may be an asset in that, due to the lack of a great number of works, the viewer can devote proper attention to the works offered. Some collections do in fact contain some real gems. The Modern Art gallery is an example.

Henri Matisse's **Woman at a Window** (1922) is a bright painting which exemplifies Matisse's imaginative use of color: subtle stripes of pink, white, yellow, aqua and grey comprise the window sill. Outside the window frame, a seashore is painted in clear colors and broad brush strokes.

George Roualt's **Christ Crucified** (1939) presents a marked contrast to Matisse's buoyant colors. Christ is outlined in thick black lines thereby creating Roualt's characteristic stained glass window effect. The flesh is painted in greyish tones and Christ's head hangs to the side. The work succeeds in evoking a feeling of sadness and suffering.

Vivid acidic colors are used in Lyonel Feininger's **Yellow Street II** (1919). The abstract figures and background are painted in fierce yellow greens and reds and composed of sharp pointed curves. The biting quality of the colors and shapes are much different from the more subtle and graceful paintings of Feininger's later work.

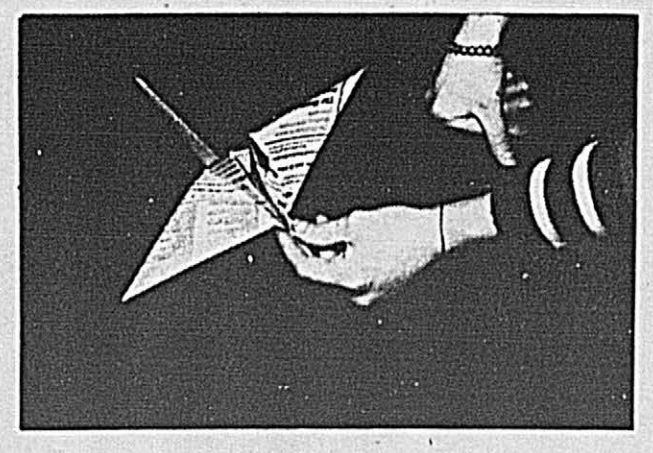
Two small works by Kandinsky emphasized the painter's precise control over form. **Accentuated Corners** (1922) is a watercolor whose sharp geometric shapes appear to fly upward. The lithograph **Black Lines** is an arrangement of dots, concentric circles and intersecting lines which proves that Kandinsky was fifty years ahead of the now popular "punk" design.

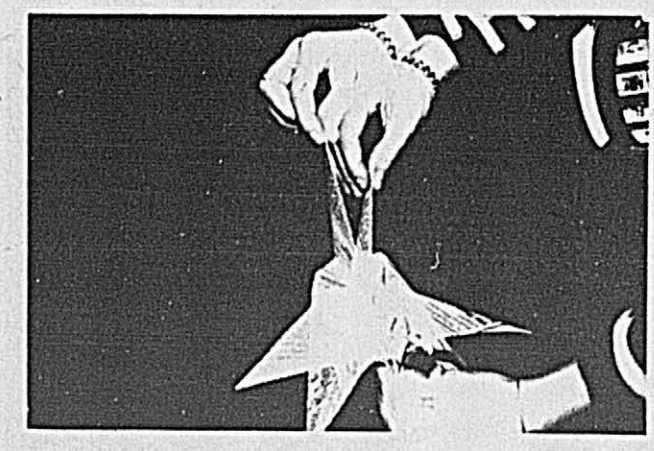
Picasso is represented by his **Lamp and Cherries** (1945). The abstract background is painted in neutral tones of white and grey while the still life in the foreground is rendered in bold black angled lines and highlighted with accents of purple, red and green. The electrified colors and shapes of the objects create an interesting contrast with the restful, placid background.

Among other pieces, two Calder mobiles and a Henry Moore bronze grace the Twentieth Century gallery.

The African Art gallery features some bizarre objects in the form of tribal masks. One mask, painted in red and white triangles, has a foot long beak extending from the forehead area. Another mask represents the eighty ancestors of man. The facial plane is accented with deep sharp ridges. Above the main part of the mask rises an eight foot-high tower painted in natural colors and decorated by cut out triangles and ridges. Next to it is a mask which is topped by a four bladed structure similar to a weather vane. The mask extends well below the chin and ends in a fearsome point. No science fiction creator today could imagine more fantastic and futuristic shapes than these primitive masks.

The Montreal Museum of Fine Arts is on Sherbrooke Street at Crescent and is open from 11 a.m. to 5 p.m. every day except Mondays. Admission for students with I.D. is 50¢. It is not currently in vogue to like the museum, but give it a try. You're bound to find something of interest.





photos by Henry Cadmus with Francine Morel

Sculpted Goons

Morus Hummel's "Standbilder", a throng of life-sized humanoid figures currently gathered in the Weissman Gallery of Sir George Williams University bear little resemblance to those waifish, lederhosen-clad "Hummels" that so often turn up in suburban living rooms. Most have no arms, one has four legs [it sports two pairs of hockey skates] and many have green or purple or blue faces. While it may not be the kind of crowd your mother would want you to fall in with, this group of papier-mâché sculptures is somehow captivating, or at least arresting. With basic, almost primitive forms and garish combinations of colors, Hummel has created gnarled curmudgeons, jocular oafs, and bewildered goons. [Sounds like a Students' Council meeting, Ed.] The accompanying soundtrack features rasping, gargling, snickering, munching and assorted pig noises. [Is it a Students' Council meeting? Ed.] The gallery visitor, permitted as he is to stroll among the deformed creatures while serenaded by gutteral chortling may not be awed or inspired, but he will certainly be amused. - G.D.H.

photos by Randell M. Reid

Daily staff meeting

Exciting Daily staff meeting today at 4:30 p.m. in Union room B03. All staffers, including photographers, graphic artists, etc., should attend. Would-be staffers are encouraged to make this their first encounter with the Daily.

Agenda: Autonomy, autonomy and more autonomy; complaints from disgruntled staffers; women's issues and anything else you care to add.

Producers:

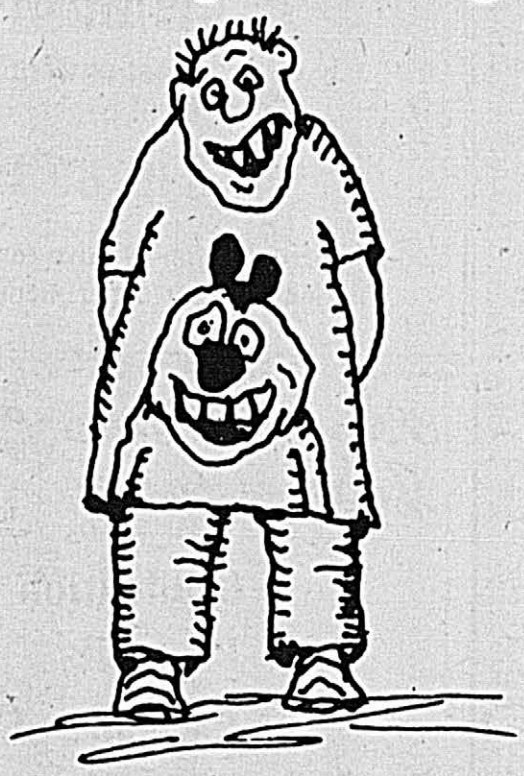
Gail Heimann, ed.
Nora Bencsics
Bart Boehlert
Sharon Kirsch
Louise Haberl
Susan Shears
Gino Apponi
Ann Brocklehurst
covers by Darrell Legge

Were you unable to have your Old McGill '80 portrait taken last term? Don't despair. Due to the large number of requests we were able to arrange with Van Dyck and Meyers Studios for one more week of photo sessions. Of course there are conditions.

- **Photos taken at these sessions will not be sorted by faculty but will be arranged alphabetically at the end of the Grads section of Old McGill '80.**
- **The cost of these sittings will be slightly higher, but well below the studio's regular price. For $14.95 plus tax the studio will take four poses from which you will select your favorite. This portrait will appear in Old McGill '80 and will be made into a 5 x 7 for you to keep. You will still be able to advance order your copy of the yearbook at the special price of only $7.**
- **This offer will last only to February 1, 1980. This is the absolute irreversible immutable, unextendable deadline.**

Old McGill '80

Weekly Meeting



Thursday at 4 in the Weekly Office

Be There

-G.H.

continued from page 4

success attained already. That's maybe why the group set their collective minds to working and came up with a very expensive, glossy, over-produced double album.

The key word for **Tusk** is percussion. It is annoyingly cacaphonous for the most part. However, there are some classics to be found among the four sides and twenty songs; "Sara", "Angel", "Never Make Me Cry" and "What Makes You Think You're The One". What's interesting is that most of the above are ballads or love laments. The rock'n roll songs on the release fail miserably as do the experimental ditties like the title track.

Members of the New Wave act, the Boomtown Rats, were questioned about what they thought about the big bucks used by Fleetwood Mac to get **Tusk** out. They seemed to agree that fifteen million dollars would better have been spent producing fifteen albums of high quality rather than one of questionable merit. A sum as large as that would have injected long-sought after cash to get some newcomers into recording and onto the radio. The introduction of fifteen new acts to the music field would have been a needed shot of energy into a depressed marketplace.

continued from page 5

Although both shows are parodies of conventional soap operas, each relies on the same formula for success — getting the viewer hooked.

Steve Yuden, a second year Political Science student, and former soap watcher, echoes the views of many addicts: "I just had to find out what was going to happen the next day."

Steve Zalcman, in third year philosophy, had his own reasons for watching: "I liked older women, and Lisa, from **As the World Turns** was loose. She had this great fur coat, and she wore a lot of lipstick. I didn't care about the show, just the fur coat and the lipstick."

Like the **Time** cover story emphasized: "They are like Big Macs; a lot of people who won't admit it, eat them up."

Pass the fries, please.

Olympic Special

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	Airport - Lake Placid, Inter	$10 US

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continued from page 2

probably part Labrador, good temperament and very obedient. Owner call 288-0540 evenings.

Lost: one brown wallet. Reward for return of wallet and I.D. cards. Please call 286-0423 (after 7:00 p.m.).

Lost watch. Silver colour. Lanco make. With green background. If found please call 286-0025 or 271-0162. Roula. Great sentimental value. Reward offered.

374—PERSONAL

Want to rap with a Rabbi? Call Rabbi Hausman 341-3580.

385—NOTICES

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FLUNKING? LICK ACCOUNTING! London School of Business. 733-5217, 733-8261.

Geography Bash. Friday, February 1. 3581 University, 8:00 p.m. $2.00 stag, $3.00 drag.

I'm allergic to my new kitten; six weeks old, white paws and pink nose. House trained and absolutely no problem (male). Will deliver, "Kitty litter" included. Call 365-7134 or (514)263-2478 on weekends.

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GRADUATE FACULTY STUDENTS

Last day for winter term course changes

FEB. 8TH*

*Some departments have earlier deadlines. Check with your department.

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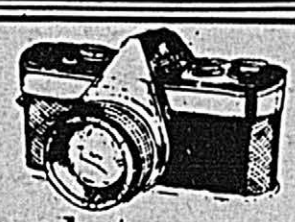

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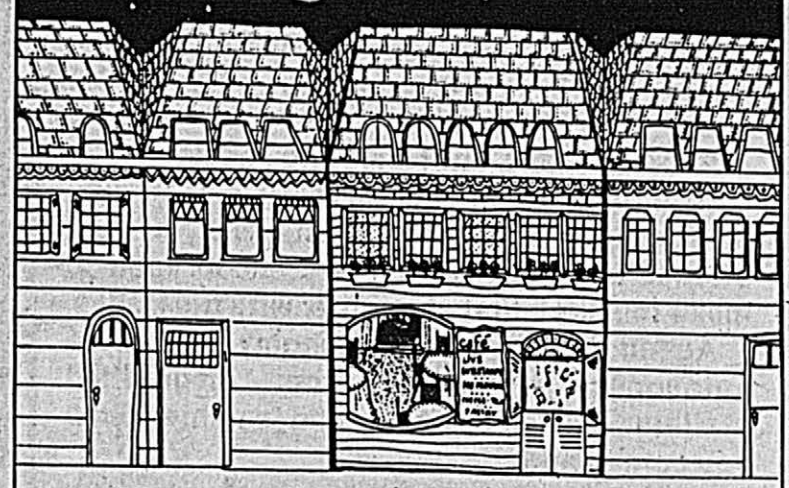

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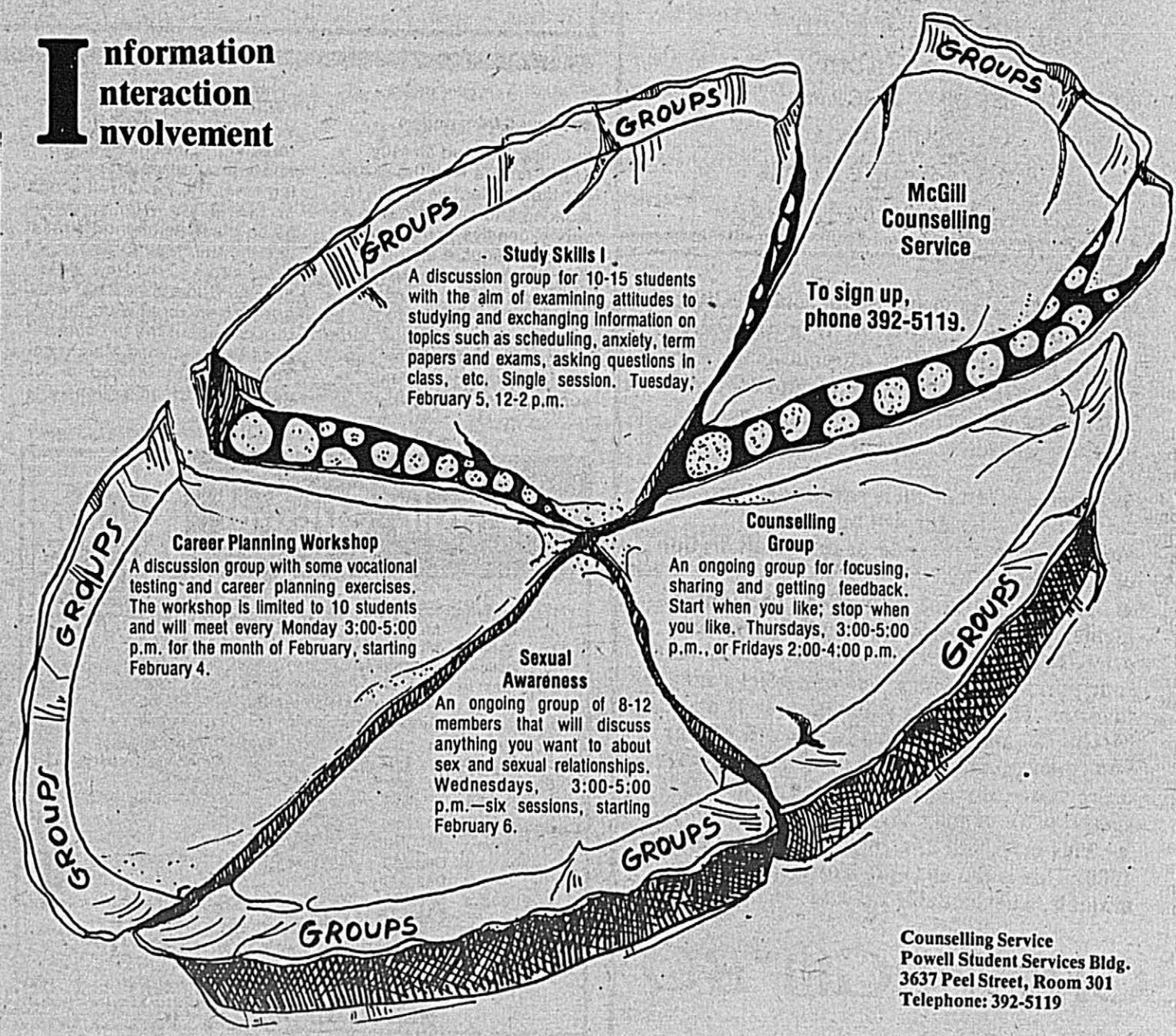


Study Skills I
A discussion group for 10-15 students with the aim of examining attitudes to studying and exchanging information on topics such as scheduling, anxiety, term papers and exams, asking questions in class, etc. Single session. Tuesday, February 5, 12-2 p.m.

McGill Counselling Service

To sign up, phone 392-5119.

Career Planning Workshop
A discussion group with some vocational testing and career planning exercises. The workshop is limited to 10 students and will meet every Monday 3:00-5:00 p.m. for the month of February, starting February 4.

Sexual Awareness
An ongoing group of 8-12 members that will discuss anything you want to about sex and sexual relationships. Wednesdays, 3:00-5:00 p.m.—six sessions, starting February 6.

Counselling Group
An ongoing group for focusing, sharing and getting feedback. Start when you like; stop when you like. Thursdays, 3:00-5:00 p.m., or Fridays 2:00-4:00 p.m.

Counselling Service
Powell Student Services Bldg.
3637 Peel Street, Room 301
Telephone: 392-5119

Letters

So are they all honourable men

To the Editor:

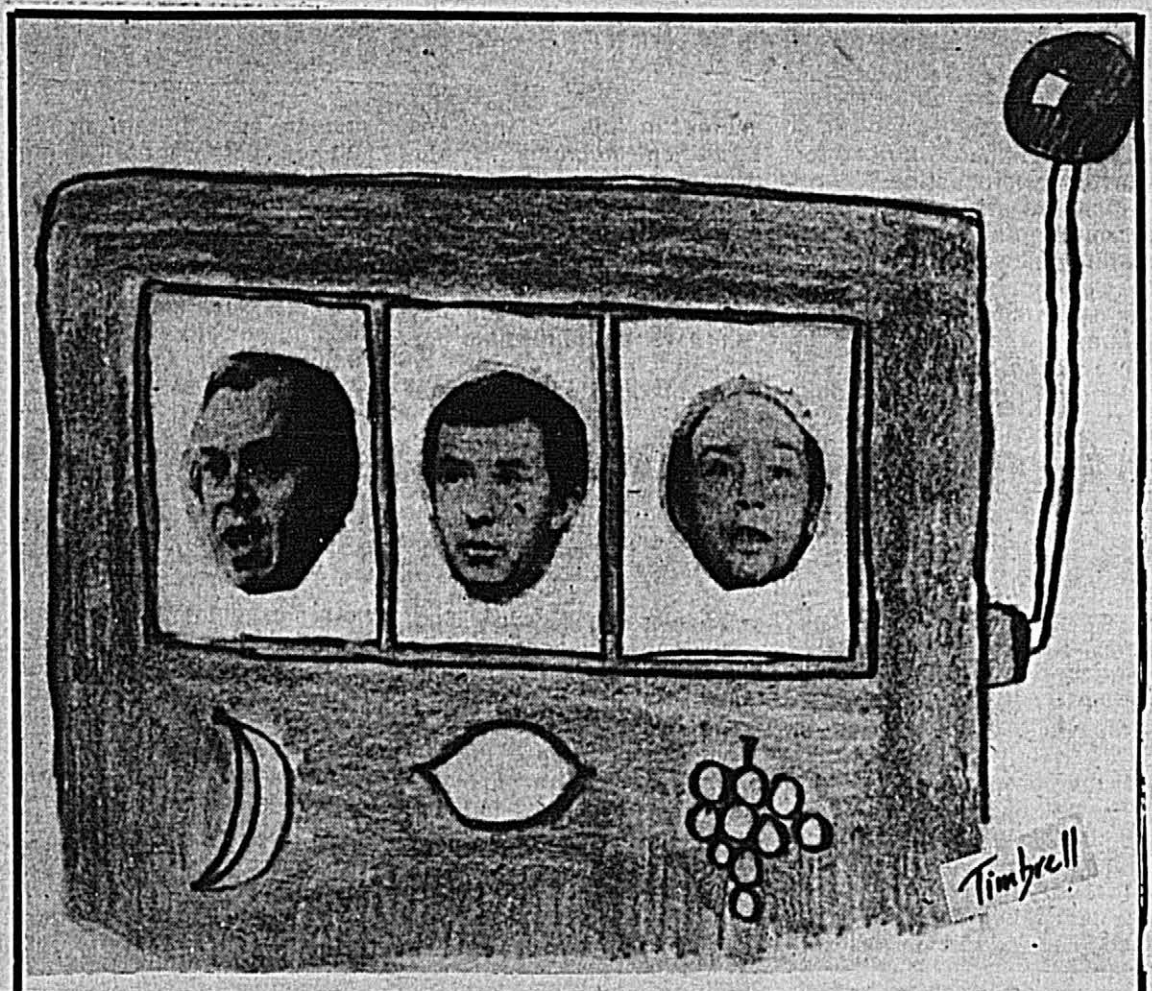
I offer this opinion in response to Melissa Haussmann's letter printed in Wednesday's Daily insisting McGill was "incredibly fortunate" to have John Dean speak here a week ago. To begin with, I'm not so sure Ms. Haussmann holds the minority view she is convinced she holds. Ethics are easily overlooked as silly, peripheral and picky, especially by this, our generation of indifference and unconcern. And while it *is* pertinent in this case, as many have chosen to deny its significance as have seen fit to appreciate it.

Ms. Haussmann's argument rests on comparisons she is able to make by virtue of her experience with Colby College's Speakers' Committee, comparisons that suggest Dean's financial demands were reasonable, especially in the light of his notoriety and the interest his appearance was asssured of generating. In choosing among prospective visiting speakers, these are indeed the criteria one should consider. Dean's case, however, unlike those of the other personalities Ms. Haussmann cited, involved more than securing the services of a "thought-provoking" speaker for a relatively reasonable charge. Mr. Dean, after all, was a prominent member of an administration that fell under charges of high crimes and misdemeanors involving treason and breach of public trust. He himself was found guilty. He served a mere four months. Dean now profits directly from that crime. Those of us who find little to smile about in this episode are annoyed by an upsetting and fundamental absence of justice. Pure and simple.

Dean is not the hateful, misguided kind of man that a Nixon or a Liddy is, and I do not wish his career (outside of law) or personal life ill. But he did commit a crime, a serious crime, a crime which has, by itself, provided him with a means to additional thousands. A man of any moral mettle to speak of would see the exercise of those means as an exploitation of his situation, and, further, as an extension of the rationalizing mind and shoddy character which he claims he now denounces and disowns. Since he continues to tour and profit, and since he abuses the forum with which he is provided to mount an explanation and defense as if nothing that happened ever mattered anyway, I take his regrets to be insincere.

Finally, Ms. Haussmann, when it comes to moral sense and discretion, McGill's "prestige" be damned.

John MacKinnon, U3



Canada legalizes gambling

We wanna see dickie-flickies too

To the Daily:

Many different types of people are members of the McGill Engineering student body and, believe it or not, some are even women. The majority of engineers, however, refuse to acknowlege that the sexual barrier has been broken and that several of the female gender have already crossed the threshold into the McConnell Eng. Building. It's about time our confrères took strides into the twentieth century and realized that we women (and all others) have every right to be there without being made to feel like intruders in their "man's" world of sex and pornography.

It's clear that these engineers are not unsupported in their persistent degradation of the female sex. During the showings of "Dickies Flickies" there was a sizeable delegation of non-engineers in attendance fighting for a good view in the overpacked pen where these porno flicks were being shown.

The selection of the "Engineering King and Queen" was like most of the other events; an embarrassment to many of us who had the misfortune of being there. This planned obscenity was an affront to good taste, or was it a ruse to cover up an untalented production?

I hope that in the future, the organizers of these events will be more sensitive to woman's dignity and remember that "we are, we are, the engineers" also.

Amy Pinchuk
U1 Engineering

Come see your politicos do their thing

To the Daily:

I feel that I must respond on behalf of the Students' Society of McGill University to the recent editorials by Rick Boychuk concerning Council meetings. I hope that the students of McGill realize that Mr. Boychuk's comments are only one person's opinion and do not reflect the general feelings of others who have watched the workings of this year's Council.

Probably the most important issue of that meeting, a Conference on Canadian Affairs, which would bring together students from across Canada to discuss national issues, was ignored by the **Daily** in the Council "reporting".

This Council has got (sic) McGill involved in the Quebec student movement, has made numerous inroads for students at the university level and has, with limited and ever declining resources, diligently reviewed budgets and requests for financing.

Mr. Boychuk also failed to mention that the **McGill Daily** is seeking to become a separate incorporated body.

I expect reporting on all the important issues from our student paper. I would ask students who question Mr. Boychuk's opinions to come to our next Council meeting on February 6 at 5:30 pm. in room 310, University Centre to see students facing serious campus issues and having the courage to make decisions in the best interest of all students.

John MacBain

Were Biblical prophets also unequivocal?

To the Editor:

It is our opinion that the virtual monopoly which the Daily exercises in the reporting of campus news has had a deleterious effect upon the way in which this news is presented. The Daily has the privilage (sic) of being the only Student Society subsidized newspaper at this university, as such it has a responsibility to the students for a clear and unbiased reporting of news events at McGill. The students of this university must rely almost solely upon the Daily for campus news, in view of the Daily's editorial outlook, we feel that they are being poorly served.

The abuse of their power can be clearly seen in their coverage of Students' Council meetings and decisions. The duty of the newspaper is to take a critical view of these decisions, yet not to the single-mindedly negative extent that the Daily has done. The ongoing feud between the Daily and Students' Council is a matter of record, yet the Daily has allowed itself to seriously distort their coverage of the Council.

In view of the general contempt that the Daily elicits from most McGill students, we can only say that Students' Council must be doing something right to receive such abuse as we have recently witnessed in the pages of the McGill Daily.

Brian Allan
President
Religious Studies
Undergraduate Society

Today

McGill Environmental Society:
Presents J.L. Lewis, Dept. of Geography, on *Acid Rain as an Environmental Issue*, Union room 107-108 at 5:00 p.m. Everyone welcome.

Hangover Pub Nite:
Tonight at Psi Upsilon fraternity, 510 Pine, from 9:00 p.m. until 1:00 a.m. Backgammon games, good music, good people.

Political Science Students' Association:
Wild 'n crazy party today at 510 Pine, starting at 3:30 p.m. All students taking a pol. sci. course are welcome.

Phi Delta Theta:
"Activities Night". Come and discover the other side of Phi Delta Theta. The evening will include a Ping Pong Tournament, games and lots of food and beer. Bring a friend and see you there.

Northern Film Series:
"The New Explorers" and "Energy Below the Ice" in Leacock room 219 by the Centre for Northern Studies and Research. *Free.*

Department of Anthropology:
Presents Professor John Galaty speaking on: *Models and Metaphors: the subject and method of anthropological inquiry* today at 4:00 p.m. in Leacock room 738. All welcome.

Faculty of Music:
Free concerts in the Pollack Concert Hall at 8:30 p.m. Norair Artinian, pianist - works: Schuman, Haydn, Hindemith.

Students' Society Annual General Meeting:
Coffeehouse with live music and refreshments. Meet other lesbians and gay men in a relaxing environment at 8:00 p.m. in Union room 425. Everyone is welcome.

Gay McGill:
Today in Union room 310 at 11:00 a.m. The Executive Committee will answer any questions.

Science Options Society:
Dr. Graham will speak about the Biochemistry program at 5:00 p.m. in Stewart S2/2.

Kappa Kappa Gamma:
All first and second year female students are invited for coffee from 3:00 p.m. to 5:00 p.m. Come and meet new people and learn about the fraternities on campus. Our address is 3455 Stanley, apt. 209.

McGill Hellenic Association Diomidis Komninos:
General Assembly in Union room 310 at 6:00 p.m. All members should attend.

Boycott South African products

Management aims for high standards, low costs

by Alan Eisenstat

The greatest challenge to McGill in the next decade will be to maintain the prestige of the university in the face of shrinking budgets, says Management Dean Laurent Picard.

A higher teacher-to-student ratio and a contracted curriculum in departments hardest hit are likely responses to the problems posed by the impending cutbacks, he said.

However, Picard, who assumed the reins of the Management Faculty in 1979, believes that the objective must be "excellence with smaller resources."

Picard says declining student enrollment, inflation and overspending are the reasons for the tightening budgets. He believes McGill is entering a period of reassessment where the only likely outcome is a smaller but stronger university.

"We've been living beyond our means and there's a need for a correction; it almost takes a crisis to tighten up and be tough... now we're facing that crisis and we have to be efficient," said Picard.

Picard warned against "linear projections of current trends."

"If you have a trend for a number of years, to try to project as if that was going to be the trend indefinitely...is a risky thing. There's a need for wisdom in forecasting."

Picard is cautioning university strategists against formulating policy for a protracted time period, fearing that it will not be responsive to students' interests and to changes in the school's fiscal capacity.

Picard attributes receding interest in Arts, Science and Education programs to students' changing values. He ascribes the swing toward professional schools, such as Management and Engineering, to students' desire to pursue a career in an area in which they can have an immediate impact.

"A lot of people say that students want to earn money fast now... they're not looking for an intellectual life, they're looking for a job, so they go to Engineering and they go to Management and they pile up.

"That's very oversimplified thinking and it's sad that it's coming from university people who pretend that they can do

"The fact of the matter is that... students want to do a job where they can see a result and have the feeling that something has changed, rather than changing the world, which was a '68 concept," said Picard.

Liberals are number one with U of T students says impromptu poll

TORONTO (CUP)—An informal poll of students at the University of Toronto shows the Liberal Party as the front runner in the Feb. 18 election, followed by the New Democratic Party, with the Conservatives trailing.

The poll of 500 students had the Liberals with 37.4 per cent of the student vote, the NDP with 21.4, and the Tories with 19.2 per cent. Undecided voters accounted for 15.6 per cent of the total.

The poll, conducted by the U of T student newspaper, *The Varsity*, also showed the Rhinoceros Party charging into the election with the support of three per cent of the students, closely followed by students with more subtle anarchistic tendancies—those who will not vote at all—who accounted for two per cent. Many students made a general comment that the outcome of the elction makes no difference anyway and several said they wished to vote for one party but the party's candidate in their riding is not impressive.

The negative vote factor also assumed importance in the students' minds, with comments such as "I'll vote for anyone but Clark" and "Trudeau is the lesser of three evils" commonplace.

The poll seems further indication that the Conservatives are in deep trouble in Toronto ridings, which political analysts are calling the key to this election.

Bromont calling all Ski Freaks!

All snow bunnies and Joe Pros on the ski slopes come in please...

McGill Winter Carnival is proud to announce its annual Ski Bonanza!

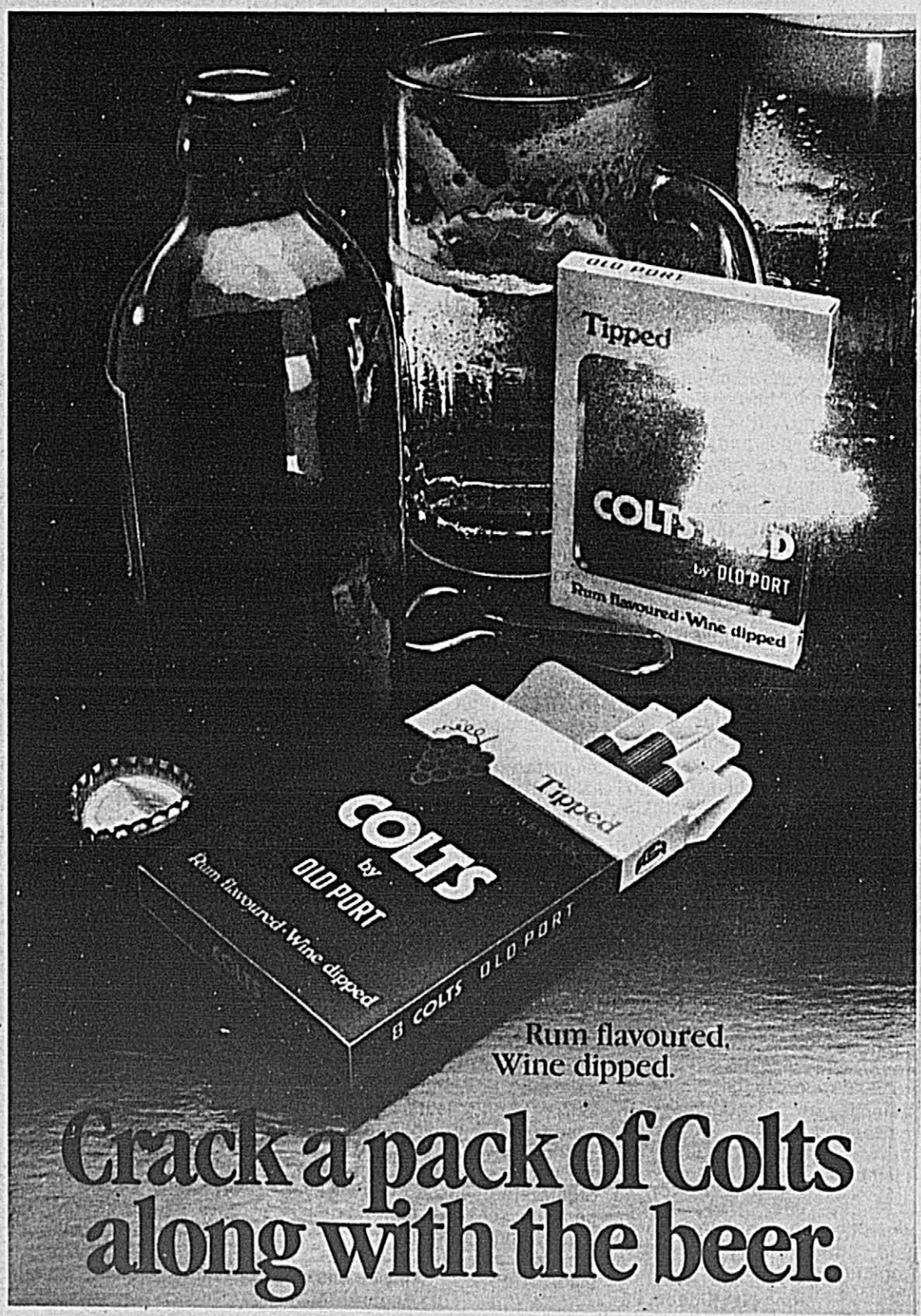
Come one and all for a day filled with fun!

FRI. FEB. 8TH
Downhill and Crosscountry

Buses leave Union Bldg. 7 a.m.
COST: $14.00 downhill, $10.00 cross.
INCLUDES: lifts, bus, supper, party room.

Night Skiing also available

Buses leave Union 5:30 p.m.
COST: $5.00. Includes Apres Ski Party.
RETURN: 11:00 P.M.
Advance Tickets available at Sadie's *only* until Wed., Feb. 6th., 5:00 p.m.



Lady Godiva rides on at UBC

VANCOUVER (CUP)—The University of British Columbia's engineering students held a precedent setting vote on the annual Lady Godiva Ride Jan. 22.

The 90 per cent vote in favour of the engineers' most controversial annual stunt surprised no one, but applied sciences dean Martin Wedepohl's participation as returning officer is raising some eyebrows.

Some see his actions as giving the ride a legitimacy it has never previously enjoyed.

And the fight to stop the ride is gaining momentum, women's studies director Lorette Woolsey said Jan. 23.

"Many more women's groups are mounting pressure (against the ride) and there's a real increase in the number of protests."

Woolsey said she has met several times with Wedepohl to discuss stopping the ride. "We've taken a strong stand against the ride and the violence associated with it," she said.

And she said the ride is an influence keeping women from entering the engineering faculty at UBC. "I think one could question whether a woman with talents in engineering would want to enter the faculty. It's a lot deeper than the Lady Godiva Ride."

But engineering undergraduate president Russ Kinghorn said the tradition is carried because "it makes life interesting". Kinghorn denies that the ride has any sexist connotations. "Maybe it does in some people's minds but it doesn't in general. A few people feel a little burned and that's the reason they've spread it. I don't think it's a real issue."

In addition to the women's groups opposed to the ride, professional engineers are critical of the tradition.

An editorial in the current edition of the *B.C. Professional Engineer* condemns the EUS's aggressively hostile attitude toward women.

PEQ news goes human interest

by Denis Gascon

The Presse Etudiante du Québec (PEQ) news exchange will offer a "more personalized, socially engaged, analytical, conscientious and elaborate type of information to francophone Quebec CEGEP and university papers this semester.

"Contrary to the usual news releases, all articles will now be signed. We are also aiming at more in-depth research and analysis in the stories," recently-elected PEQ secretary of information Claude Denis told the Daily.

"Stories will consciously favour a point of view and present it in an exhaustive manner. The news exchange team will discuss the approach to be taken and research on every subject."

This new type of journalism, consistent with PEQ's role as "an agent for social change," is viewed by Denis as "a new step in the evolution of the news exchange."

"In the first term, Henri-Paul Normandin (now PEQ secretary-general) succeeded in establishing a coherent bi-monthly news exchange. "Now we are orienting toward a more realistic press," said Denis.

According to Denis, this stage is a first and important one toward a complete reconsideration of the traditional notion of objectivity in journalism. The matter will in fact be intensively discussed at PEQ's next congress in March.

Though PEQ is considered the Quebec counterpart of Canadian University Press (CUP), Denis says it is quite different now.

"The news exchange's new policy will focus on elaborate analytical and feature type stories rather than the usual reporting type ones. While CUP writings can easily be compared with commercial press agencies' style, the PEQ style is to be less telegraphic, more emotional and lively," said Denis.

PEQ's new scheme can be associated with the idea of an alternative press. It will give a voice to those who don't have one in commercial media (in this case, students) and publicize their needs.

"The PEQ news exchange will express students' problems and concerns, and adapt stories to the student milieu, with a general and normal pro-student bias," said Denis.

ARMENIAN STUDENTS' SOCIETY

EMERGENCY General Assembly

* To elect a new President.
* To discuss the future of the society and its upcoming activities.

Friday, February 1, 3:00 p.m.
Union Bldg., Rm. 406

* DONUTS & COFFEE will be served.

Please Note:
The future of the Armenian Students' Society depends on increased participation and membership. If you are unable to attend this meeting, please call after 6:00 p.m. Kevork Meterissian at 747-1361 to register your name on the society's membership list. We need you.

McGILL ARTS & SCIENCE UNDERGRADUATE SOCIETY

Nominations are requested for the following positions:

1 - President
1 - Vice-President, Arts
1 - Vice-President, Science
1 - Secretary
1 - Treasurer
2 - Arts Representatives to Student Council
2 - Science Representatives to Student Council
3 - Members at Large

RULES

Candidates' nomination petitions must include name, student number, degree, year and phone number.

A minimum of fifty signatures is required for the position of president, twenty-five are required for all other positions.

Nomination positions should read, "We the undersigned members of the A.S.U.S. nominate_____for the position of_____."

Deadline for submission of nominating positions is 5:00 p.m., Monday, February 11, 1980, room B-22, Union Building.

FEBRUARY 21
GENERAL ELECTIONS

Undergraduate Summer Employment

We are producing a series of promotional brochures for many communities across Canada.
If you are ambitious, aggressive and sales oriented we have a management position for you in one of our national sales areas.
We invite students from all faculties to apply.
Guaranteed salary plus commission.
Resumes will be received until Feb. 28/80.

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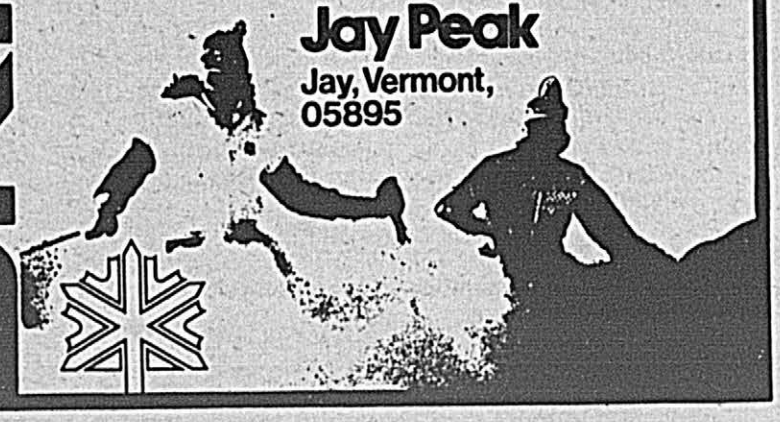

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IT'S HERE !! THE 1980 McGILL WINTER CARNIVAL

Friday February 1

8:30 p.m. *Kick-off Carnival Beer Bash* in the Union Bldg. Ballroom. Top forties music. Donation will be made to the Cerebral Palsy Foundation. Come and get the carnival off to a great start! admis: $1.50

Monday February 4

1:00 p.m. *Opening Reception* in the Royal Victoria College Lounge. Have a glass of wine with Principal Johnston and other familiar McGill personalities.

3:00 p.m. Battle of the sexes! *Broomball Game* between the Engineers and the Nurses. Come out to the lower campus ice rink and cheer your fav team.

9:00 p.m. *Band in Gertrude's Pub.* "Juggernaut Jug Band"

Tuesday February 5

12:00 p.m. *The Great Debate* presented by the McGill Debating Union in costume. Topic: "The Pursuit of Pleasure" Place: Student Union Bldg. Rm 310.

7:30 p.m. *Moonlight Skating Extravaganza* and *Snowshoe Races* on lower campus courtesy of McGill Outing Club.*

9:00 p.m. *Hot toddies Party* in Gertrude's with sounds of the "Juggernaut Jug Band.

Wednesday February 6

7:30 p.m. *McGill/Concordia Hockey Game* in the McConnell Winter Stadium. Show our hockey team some support!

8:30 p.m. *Irish Pub Night* in the Union Cafeteria with the music of "Fiddler's Elbow." Put on your favourite shade of green and have a 'spirited' Irish coffee! admis: $1.50

Thursday February 7

McGill's Winter Carnival Committee and Fraternities present: GREEK DAY

12:00 p.m. *Slave Auction* in Gertrude's. Buy your own frat brother.

2:00 p.m. *Dinosaur ice sculpture* on lower campus. Come and lend a hand.

4:00 - 5:30 p.m. *Cocktail Campaign* in the frat houses. Proof of purchase from three houses entitles you to a free ticket to our movie. (Limit of 50 freebies for movie).

5:00 - 7:00 p.m. *Pizza Feast* in Gertrude's. All you can eat for $2.00

6:30 and 8:45 p.m. Attention all Belushi lovers! *"Animal House"* is here in the Frank Dawson Adams Auditorium. Price: $1.25

8:30 p.m. *Bacchanal* in Union Bldg. Ballroom with the music of *"Changes"*. Rock the night away in the true Dionysian fashion. $2.00.

Friday February 8

7:00 a.m. *Downhill and Cross-Country Ski Trip* to Bromont*. Buses leave from the Union Bldg. Price: $14.00 for downhill—$10.00 for Cross-Country. Includes lifts, supper, buses and party room rental. Advance tickets *only* at Sadie's.

5:30 p.m. Bus leaves Union Bldg. for Bromont for night skiing and après ski party. Price: $5.00.

8:00 p.m. Carnival Capers: *Variety Show* in the Union Ballroom. See McGill's best and brightest talent with The Red & White's own Prof. William H. Pugsley as master of ceremonies. Refreshments will be sold at intermission. Price of admission: $1.50 Advance tickets at Sadie's.

11:00 p.m. Buses leave Bromont and return to Union Bldg.

Saturday February 9

8:30 p.m. The Main Event: *The California Fever Dance* featuring "Johnny Average and the Falcons" and the "Stephen Barry Band." Put on your shorts and grab your surfboard! $2.50 for McGill students, $3.50 for the general public. Great door prizes to be won. Advance tickets at Sadie's.

* Depends on weather